

# The Classical Weekly

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VOL. XXI, No. 8

MONDAY, DECEMBER 5, 1927

WHOLE No. 565

## DO YOU KNOW

**THAT THE COLLEGE ENTRANCE EXAMINATION BOARD** has redefined its Latin requirements?

a. **THAT** the Prescribed Readings previously announced for 1928 are to be the last?

b. **THAT** the former Caesar-Nepos prescription for the Second Year is to give way to easy "made" and adapted Latin the first semester; and

c. **THAT** the second semester is to "be devoted to the reading of selections from Caesar?"

## Furthermore

in adopting the Report of its Commission, the College Board set its stamp of approval upon Books of SELECTIONS FROM VARIOUS LATIN AUTHORS (instead of Caesar, Nepos, etc.), definitely mentioning six Latin authors, and adding "or books of selections containing some of these together with other authors of prose works".

## Do You Know

that the new plan or "Comprehensive" type of examination now set for Second Year Latin (Cp2) presupposes ability on the part of the student *to read Latin at sight*, to be gained only through this wider reading experience?

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that Ullman and Henry's **SECOND LATIN BOOK** with its graded lessons presenting second year forms and syntax through the medium of "made" and adapted Latin text, including interesting selections from more than twenty Latin authors, exactly meets these latest requirements of the College Entrance Board?

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THE OMNIVOROUS GOAT

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## SOME LATINISMS IN ENGLISH

The following alphabetical list of Latinisms in English is in no sense a systematic study of the subject. It is not even based upon reading of the complete works of any of the authors cited. Its value, if it has any at all, lies in its miscellaneous character. We teachers of Latin speak, with professional glibness, of the necessity of knowing Latin in order to appreciate delicate shades of meaning in English words. We do ourselves notice these delicate shades, and make occasional attempts, when the pressure for time is not too insistent, to communicate some of them to our students, but there is little opportunity for the student himself to discover how large a proportion of ordinary reading in English literature is strewn with words of peculiar Latin significance. With this fact in mind I have tabulated the following list. In a year's casual reading (1921-1922) those English words were noted which depended for their comprehension on their meaning as Latin words or on the meaning of their Latin originals. There was no attempt to pick either the authors or the selections, or to follow up more intensively any word. Shakespeare and Milton, for no particular reason, happened to be among the works read, and naturally they bulk large in the number of examples.

The works covered are, then, 'average' or 'typical' reading (in the sense that any single man's reading may be so called), and the student may be informed that this is the type of list *he* will find if he read carefully enough almost any writer of English prose or verse who is called upon to express distinctive ideas with correspondingly subtle use of words.

*Abscind.*—Smollett, Roderick Random, Chapter 65.  
Here <in a thicket> I absconded from five o'clock in the morning to six in the evening, without seeing a human creature.

*Accile.*—Shakespeare, Titus Andronicus 1.1.27<sup>1</sup>.

He by the senate is accited home  
From weary wars against the barbarous Goths.

*Admire* (=marvel).—Milton, Paradise Lost 8.25.  
...reasoning I oft admire

How Nature wise and frugal could commit  
Such disproportions with superfluous hand....

*Aggravate* (=increase).—Shakespeare, Sonnet 146.10.  
Then, soul, live thou upon thy servant's <body's>  
loss,

And let that pine to aggravate thy store.

*Animal*, as adjective (=living).—Paul Rosenfeld, Stieglitz, in The Dial, April, 1921, page 405.

He <Alfred Stieglitz> had..., above all, a savage desire to make...the resistant dead eye of the camera register that which his animal eye perceived.

*Argument* (=subject). Shakespeare, Richard II. 1.1.12.

*King Richard.*—...hast thou sounded him,  
If he appeal the Duke on ancient malice,

<sup>1</sup>In the citations of passages of poetry the reference is made only to the verse in which the word under illustration occurs.

Or worthily, as a good subject should,  
On some known ground of treachery in him?  
*Gaunt.*—As near as I could sift him on that argument,  
On some apparent danger seen in him  
Aim'd at your Highness, no inveterate malice.

*Armigerent.*—Hardy, Dynasts 1.6.5.

...that hot armigerent jealousy  
Stir us no further....

*Audience.*—Shakespeare, Lover's Complaint 278.

Lending soft audience to my sweet design....

*Auspicious.*—B. Matthews, in a review of Quiller-Couch, Tempest, in The Times Book Review, May 15, 1921, page 7.

These two introductions <in Quiller-Couch's Tempest> are...disfigured by occasional 'inkhorn' words, 'auspicious,' for example, and 'diurnity,' for the meaning of which the average reader would have to go to the dictionary.

*Cadent* (=falling).—Shakespeare, King Lear 1.4.293.

<Let her child> With cadent tears fret channels in  
her cheeks.

*Candidatus* (=clothed in the *toga candida*). See under *Palliament*.

*Capital* (=relating to the head).—Milton, Samson Agonistes 394.

Thrice she essay'd with flattering prayers and sighs,  
And amorous reproaches, to win from me  
My capital secret, in what part my strength  
Lay stored.

—Milton, Paradise Lost 12.383.

Needs must the Serpent now his capital bruise  
Expect with mortal pain:....

*Certify* (=inform).—Bouck White, The Call of the Carpenter, Chapter 2, page 27.

We are certified that Mary "pondered all these things in her heart".

*Clear* (=clarus).—Milton, Lycidas 70.

Fame is the spur that the clear spirit doth raise  
(That last infirmity of noble mind)  
To scorn delights, and live laborious days....

—Shakespeare, Merchant of Venice 2.9.42.

O, that estates, degrees and offices  
Were not derived corruptly, and that clear honour  
Were purchased by the merit of the wearer!

*Concent.*—Milton, At a Solemn Music 6.

Blest pair of Sirens,...Voice and Verse,

...to our high-raised phantasy present  
That undisturbed Song of pure concent  
Aye sung before the sapphire-colored throne  
To Him that sits thereon....

*Confluxion.*—Jonson, Every Man Out of His Humour, Prologue.

...some one peculiar quality  
Doth so possess a man, that it doth draw  
All his affects, his spirits, and his powers,  
In their confluxions, all to run one way.

*Congest.*—Shakespeare, Lover's Complaint 258.

The broken bosoms that to me belong  
Have emptied all their fountains in my well,  
And mine I pour your ocean all among:

I strong o'er them, and you o'er me being strong,  
Must for your victory us all congest....

*Conscience*.—Elizabeth Barrett Browning, Sonnets from the Portuguese 10.8.

I stand refigured, glorified aright,  
With conscience of the new rays that proceed  
Out of my face toward thine.

*Consequently*.—Shakespeare, Richard II. 1.1.102.

...he did plot the Duke of Gloucester's death,  
Suggest his soon-believing adversaries,  
And consequently, like a traitor coward,  
Shed out his innocent soul through streams of  
blood....

*Contend* (=hasten).—Shakespeare, Sonnet 60.4.

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end...  
In sequent toil all forwards do contend.

*Contuse*.—Hardy, Dynasts 2.6.4.

...and roaring antiphons  
Of cannonry contuse the roofs and walls and trees.

*Credent*.—Shakespeare, Lover's Complaint 279.

<Lending> credent soul to that strong-bonded oath  
That shall prefer and undertake my troth.

*Credit* (=believe).—Shakespeare, Richard II. 3.3.120.

This, swears he, as he is a prince, is just;  
And, as I am a gentleman, I credit him.

*Creed* (=belief).—Byron, Don Juan 1.106.

The precipice she stood on was immense,  
So was her creed in her own innocence.

*Crescent*.—Shakespeare, Cymbeline 1.4.2.

He was then of a crescent note <i. e. growing reputation>.

*Crude* (=undigested, filled with indigestible food, having indigestion).—Milton, Comus 479.

How charming is divine philosophy,  
...a perpetual feast of nectar'd sweets,  
Where no crude surfeit reigns.

—Milton, Paradise Regained 4.328.

...who reads  
Incessantly, and to his reading brings not  
A spirit and judgment equal or superior...  
Uncertain and unsettled still remains,  
Deep versed in books and shallow in himself,  
Crude or intoxicate, collecting toys  
And trifles....

*Cure* (=care, charge).—First Prayer Book of Edward VI, Communion, Everyman Library Edition, page 216.

If...the people be negligent to come to the Communion: Then shall the Priest earnestly exhort the parishoners...saying...“Dere frendes, and you especially upon whose soules I have cure and charge...”

—Luke 10.34, translated by Wiclif (in Carpenter, 14th Century English, page 100).

And he...ledde him into a stable <=inn> and dide the cure of hym.

*Curious* (=careful, painstaking).—Shakespeare, Lover's Complaint 49.

...letters sadly penned in blood,  
...and sealed to curious secrecy.

—Shakespeare, Cymbeline 1.6.191.

...’tis plate of rare device, and jewels  
Of rich and exquisite form; their value great;

And I am something curious, being strange,  
To have them in safe stowage.

—Shakespeare, Winter's Tale 4.4.524.

I am so fraught with curious business that  
I leave out ceremony.

—Shakespeare, All's Well That Ends Well 1.2.20.

Youth, thou bear'st thy father's face;  
Frank nature, rather curious than in haste,  
Hath well composed thee.

*Decent*.—Milton, Il Penseroso 36.

And sable stole of cypress lawn  
Over thy decent shoulders drawn.

*Demisse*.—Spenser, An Hymne of Heavenly Love 139.

Out of the bosome of eternall blisse  
In which he reigned with his glorious syre,  
He downe descended, like a most demisse  
And abject thrall, in fleshes fraile attyre.

*Depend* (=hang down).—Peck and Arrowsmith, Roman Life in Latin Prose and Verse, page 229.

...*toralia*. A hanging attached to the front of a couch or sofa depending from above the mattress to the floor....

—Frederick Obrien, White Shadows in the South Seas, 94.

Inside the doorway a French nun in blue robes  
tugged at a rope depending from the belfry.

*Determinate* (compare *Term*).—Shakespeare, Richard II. 1.3.150.

The sly, slow hours shall not determinate  
The dateless limit of thy dear exile.

—Shakespeare, Sonnet 87.4.

Farewell! Thou art too dear for my possessing,...  
My bonds in thee are all determinate.

*Diurnity*. See under *Auspicing*.

*Dolour*.—Shakespeare, Richard II. 1.3.257.

I have too few <words> to take my leave of you  
When the tongue's office should be prodigal  
To breathe the abundant dolour of the heart.

—Spenser, An Hymne of Heavenly Love 162.

Dolours of death into his soule did dart.

*Dome* (=domus).—From a translation of Catullus 64, by C. M. Gayley, in The Classic Myths in English Literature and in Art<sup>2</sup>, 253 (Boston and New York, Ginn and Company, 1911).

Theseus furrowed the deep to the dome superb of the tyrant.

*Edify* (=build).—Shakespeare, Titus Andronicus 1.1.351.

Traitors, away! he rests not in this tomb:  
This monument five hundred years hath stood,  
Which I have sumptuously re-edified....

*Effused* (=poured out).—Herrick, To the Reverend Shade of his Religious Father.

Behold, I bring  
Unto Thy Ghost th' Effused offering.

*Exanimate* (=lifeless).—Elizabeth Barrett Browning, Sonnets from the Portuguese 33.10.

Yes, call me by my pet-name!...

...So let thy mouth

Be heir to those who are now exanimate.



*Expect* (=await).—Spenser, Epilogue to Epithalamium.

Song, made in lieu of many ornaments  
... You would not stay your dear time to expect.

—Wordsworth, Laodamia 12.

Her countenance brightens—and her eye expands;  
Her bosom heaves and spreads, her stature grows;  
And she expects the issue in repose.

*Factor*.—Shakespeare, Cymbeline 1.6.188.

... <We> have mingled sums  
To buy a present for the emperor;  
Which I, the factor for the rest, have done  
In France....

*Facture*.—Max Smith, in a review of *Così fan tutti*, New York Journal, March 25, 1922.

There is most decidedly some... of the finest music he <Mozart> has written; but there is also a great deal of conventional facture, in the manner of the period.

*Festinate* (=hurried, immediate).—Shakespeare, King Lear 3.7.10.

... Advise the Duke, where you are going, to a most festinate preparation....

*Filiation* (=hereditary relationship, sonship).—Goethe, Conversation with Eckermann, January 4, 1827 (translation by T. R. Glover, Virgil<sup>2</sup>, 41, New York, Macmillan, 1912).

There is through all art a filiation. If you see a great master, you will always find that he used what was good in his predecessors, and that it was this which made him great....

—*Ibidem*, 85.

... there was an undoubted filiation between Rome and Troy.

*Fineless*.—Hardy, Dynasts 1.1.2.

What boots it, Sire,  
To...  
Hold me travailling through fineless years...?

*Gentle* (=well-born).—Chaucer, Canterbury Tales, Prologue 72.

He was a verray perfit gentil knight.

*Honest* (=honorable).—Chaucer, Canterbury Tales, Prologue 246.

For unto swich a worthy man as he  
Acorded nat, as by his facultee,  
To have with seke lazars aqueyntaunce.  
It is nat honest, it may nat avaunce  
For to delen with no swich poraille,  
But al with riche and sellers of vitaille.

—Chaucer, Canterbury Tales, The Knight's Tale 1444.

And eek men broghte him out of his contree  
Fro yeer to yeer, ful pryvely, his rente;  
But honestly and slyly he it spent....

—St. Paul, Romans 12.17.

Provide things honest in the sight of all men.

*Horrid* (=shaggy, savage, uncouth).—Milton, L'Allegro 4.

Hence loathèd Melancholy,  
Of Cerberus and blackest Midnight born  
In Stygian cave forlorn  
'Mongst horrid shapes, and shrieks, and sights  
unholy!

*Incarn* (=become flesh).—Hardy, Dynasts 1.1.3.  
I'll humor thee,  
Though my unpassioned essence could not change  
Did I incarn in molds of all mankind.

*Incidence*.—A. Jessopp, Black Death in East Anglia, 198.

The scourge of the plague had been so awful in its incidence that when the next court was held on the 24th July 1350, fourteen men and four women... are named as having died off....

*Infamous* (=ill-spoken-of).—Milton, Comus 424 (compare Horace, Carmina 1.3.20 *infamis scopulos Acrocerania*).

She that has that <chastity> is clad in complete steel,

And like a quivered nymph with arrows keen  
May trace huge forests, and unharboured heaths,  
Infamous hills, and sandy perilous wilds....

*Inhabitable* (=not habitable).—Shakespeare, Richard II. 1.1.65.

... I would allow him odds,  
And meet him, were I tied, to run afoot  
Even to the frozen ridges of the Alps,  
Or any other ground inhabitable  
Where ever Englishman durst set his foot.

*Innumerable* (=innumerus).—Milton, Comus 349.  
In this close dungeon of innumerable boughs....

*Instant*.—Diurnal of Mrs. Elizabeth Pepys, Atlantic Monthly, April, 1921, page 443.

I was instant with the old Gentleman that he should tell no one.

—A. Marvell, To His Coy Mistress 36.

... while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may....

*Insult*.—R. K. Root, Classical Mythology in Shakespeare, 1.

In the thirteenth century Mediaevalism had the upper hand; in the sixteenth, its enemy <the Renaissance spirit> insulted over it.

*Inutile*.—Max Smith, in a review of *Così fan tutti*, New York Journal, March 25, 1922.

It would be inutile to point out what is poor, better, middling and superbly Mozartean Mozart in the opera.

*Invention*.—From a newspaper clipping.

The "Invention of the Cross" is the name of a Church festival on May 3, commemorative of the finding of the True Cross by those sent in quest of it by St. Helena. The name sounds peculiar, but the word *invent* is, in reality, from the Latin *invenire*, "to find, discover, come upon".

*Magnipotent*.—Hardy, Dynasts 1.6.8.

... Our Readings Why and Whence  
Are but the flower of Man's intelligence;  
And that but an unreckoned incident  
Of the all-urging Will, raptly magnipotent.

*Meditate* (=practice; compare *meditatur*, Vergil, Eclogues 1.2).—Milton, Lycidas 66.

Alas! what boots it with incessant care  
To tend the homely, slighted shepherd's trade,  
And strictly meditate the thankless Muse?

—Milton, Comus 547.

... and began  
To meditate my rural minstrelsy  
Till Fancy had her fill....

*Mortify*.—J. Fletcher, *Melancholy* (Golden Treasury, page 87).

O sweetest Melancholy!  
Welcome, folded arms, and fixèd eyes,  
A sigh that piercing mortifies....

*Nescience*.—Hardy, *Dynasts* 2.4.7.

Would I had not broke nescience, to inspect  
A world so ill-contrived!

—*Ibidem*, 2.6.5.

Unmaliced, unimpassioned, nescient Will!

*Note*: see under *Crescent*.

*Nubile* (=clouded).—A. E. Coppard, *Hurly Burly* (in *The Dial*, April, 1921).

For it was a June night, soft and nubile, with a  
marvellous moon.

*Numerous* (=rhythmic).—Milton, *Paradise Lost* 5.150.

...such prompt eloquence  
Flow'd from their lips, in prose or numerous verse.

—A. Cowley, *A Supplication*.

Hark, how the strings awake:  
And, though the moving hand approach not near,  
Themselves with awful fear  
A kind of numerous trembling make.

*Object*.—Shakespeare, *Richard II.* 1.1.28.

Cousin of Hereford, what dost thou object  
Against the Duke of Norfolk, Thomas Mowbray?

*Obvious* (=lying in the way).—Elizabeth Barrett  
Browning, *Sonnets from the Portuguese* 7.5.

...as they <the footsteps of thy soul> stole  
Betwixt me and the dreadful outer brink  
Of obvious death....

—Milton, *Paradise Lost* 8.158.

For such vast room in nature unpossess  
By living soul, desert and desolate,  
Only to shine, yet scarce to contribute  
Each orb a glimpse of light, conveyed so far  
Down to this habitable, which returns  
Light back to them, is obvious to dispute.

Here obvious = 'subject to', 'exposed to'. Compare  
Vergil, *Aeneid* 10.695.

*Palliment* (=garment).—Shakespeare, *Titus Andronicus* 1.1.182.

Titus Andronicus, the people of Rome  
Send thee, by me, their tribune and their trust,  
This palliment of white and spotless hue;  
Be *candidatus* then....

*Plenilune*.—James Joyce, cited in *The New York Times Book Review*, June 11, 1922.

What counsel hath the hood moon  
Put in your heart, my shyly sweet?  
Of love in ancient plenilune,  
Glory and stars beneath his feet?  
A sage who is but kith and kin  
To the comedian Capauchin.

*Port* (=bearing).—Milton, *Comus* 297.

Their port was more than human, as they stood.

*Postprandial*.—*The New York Times*, April 9, 1922.

<These speeches from "To the Ladies"> are designed to embrace the various and familiar high spots of postprandial talk.

*Prescient*.—Hardy, *Dynasts* 3.1.2.

This is her prescient pang of widowhood.

*Prevent* (=come before, precede).—Dryden, *Conquest of Granada* 1.1.95 <Of the head of a decapitated bull>:

It fell so quick, it did even death prevent,  
And made imperfect bellowsings as it went.

—Milton, *On the Morning of Christ's Nativity* 24.

See how from far, upon the eastern road  
The star-led wizards haste with odors sweet:  
O run, prevent them with thy humble ode  
And lay it lowly at his blessed feet.

—First Prayer Book of Edward VI, Communion Service, Everyman Library Edition, page 228. (The phrase is still used; see e.g. an anthem in *The Musical Times*, March, 1920).

Prevent us, O lorde, in all our doings, with thy most gracious favour, and further us with thy continuall helpe....

—Milton, *Comus* 285.

*Comus*.—And left your fair side all unguarded, lady?  
*Lady*.—They were but twain, and purposed quick return.

*Comus*.—Perhaps forestalling night prevented them.

*Provoke* (=attract, call forth).—Shakespeare, *As You Like It* 1.3.109.

Beauty provoketh thieves sooner than gold.

*Punctual* (=like a mere point).—Milton, *Paradise Lost* 8.23.

When I behold this goodly frame,...  
...this Earth, a spot, a grain,  
An atom, with the firmament compared  
And all her number'd stars,...  
...merely to officiate light  
Round this opacous Earth, this punctual spot....

*Quotidian*.—Christopher Morley, *Plum Pudding* (quoted in *The Literary Review*, December 3, 1921).

How can one pass through this quotidian immersion in humanity <a subway rush> without being in some small degree enriched by that admiring pity which is the only emotion that can permanently endure under the eye of a questioning star?

—Hunecker, *Overtones*, 14.

Don Quixote <of Strauss> is shown as the quotidian type of man whose day-dreams are a bridge leading to the drab and sorrowful cell of madness.

*Redound*.—Spenser, *An Hymne of Heavenly Love* 168.

<What> thought can think the depth of so deare wound?  
Whose bleeding sourse their streames yet never staunch  
But still do flow, and freshly still redound....

*Reduce*.—Shakespeare, *Richard III.* 5.5.36.

Abate the edge of traitors, gracious lord,  
That would reduce these bloody days again....

—*Ibidem*, 2.2.68.

All springs reduce their currents to mine eyes.

—Shakespeare, *Henry V.* 5.2.63.

Which to reduce into our former favor,  
You are assembled....

*Redundant*.—Wordsworth, *Laodamia* 59.

Redundant are thy locks, thy lips as fair  
As when their breath enriched Thessalian air.

*Regenerate* (=reborn; compare the usual meaning 'restore', 'renew').—Shakespeare, *Richard II.* 1.3.70.

O thou, the earthly author of my blood,  
Whose youthful spirit, in me regenerate,  
Doth with a twofold vigour lift me up....

*Relume* (=rekindle).—Shakespeare, *Othello* 5.2.13.

...but once put out thy light,  
Thou cunningst pattern of excelling nature,  
I know not where is that Promethean heat  
That can thy light relume....

*Resolve*.—Shakespeare, *Lover's Complaint* 296.

For, lo, his passion, but an art of craft,  
Even there resolved my reason into tears.

*Ruin* (=a fall, i.e. not the result of a fall).—Milton, *Paradise Regained* 4.413.

Fierce rain with lightning mixed, water with fire  
In ruin reconcil'd.

—Milton, *Samson Agonistes* 1515.

Of ruin indeed methought I heard the noise.

—Milton, *Paradise Lost* 1.46.

Him the Almighty Power  
Hurl'd headlong flaming from th' ethereal sky  
With hideous ruin and combustion down  
To bottomless perdition.

—*Ibidem*, 6.868.

Hell heard th' unsufferable noise, Hell saw  
Heav'n ruining from Heav'n, and would have fled  
Affrighted.

*Sacred* (=devoted, doomed).—Milton, *Paradise Lost* 3.208.

But to destruction sacred and devote,  
He with his whole posterity must die.

*Secure* (=securus, 'carefree'; compare *Cure*).—Milton, *L'Allegro* 91.

Sometimes with secure delight  
The upland hamlets will invite.

—Browne, edition of Milton, 1.269.

Quarles, in his *Enchiridion*, observes, "The way to be safe is not to be secure." Hamlet's father was murdered in his "secure hour" (*Hamlet* 1.5.61). "...Security is mortals' chiefest enemy" (*Macbeth* 3.5.32). So Ben Jonson, in his *Epode*, "Men may securely sin, but safely never."

*Sequacious*.—Dryden, *Song for St. Cecilia's Day* 50.

Orpheus could lead the savage race,  
And trees unrooted left their place,  
Sequacious of the lyre....

*Sequent*. See under *Contend*. Compare *Consequently*.

*Specious*.—Milton, *Samson Agonistes* 230.

She proving false, the next I took to wife...  
Was in the vale of Sorec, Dalila,  
That specious monster, my accomplisht snare.

*Study* (=be diligent, try hard).—Chaucer, *Canterbury Tales*, Prologue 184.

What<sup>2</sup> scholde he studie, and make hiselven wood,  
Upon a book in cloister alwey to poure...?

—St. Paul, I Thessalonians 4.10-11.

...we beseech you, brethren, that ye increase more and more; and that ye study to be quiet.

<sup>1</sup>"What" = 'Why', Latin *Quid*.

—St. Paul, II Timothy 2.15.

Study to shew thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth.

*Subaqueous*.—Elinor Wylie, *Three Wishes* (in *The Bookman*, February, 1922, page 569).

Give up your breath in sleep's subaqueous shade,  
Hold to oblivion; are you afraid  
Of cold deep death? Are you afraid to drown?

*Subdolous*.—Isaac Disraeli, *The History of Printing*, 21.

By what subdolous practices among the first inventors of this secret art Caxton obtained its mastery, we are not told.

*Tead* (=torch).—Spenser, *Epithalamium* 27.

Hymen is awake  
And long since ready forth his maske to move,  
With his bright tead that flames with many a flake.

*Term* (=limit, end).—Shakespeare, *Sonnet* 146.11.

Buy terms divine in selling hours of dross.

—Chaucer, *Canterbury Tales*, *The Knight's Tale* 1029.

And there he liveth in joye and in honour  
Term of his lyf....

—Milton, *On the University Carrier*, Second Poem, 14.

Too long vacation hastned on his term.

—Vergil, *Aeneid* 10, as translated by Mackail, 221.

Since...your quarrel finds no term, today, what fortune each wins, what hope each follows, be he Trojan or Rutulian, I will hold in equal poise.

—Longford, *Music and Religion*, 80.

It was the Renaissance with its return to classical and pagan usage which put a term to the development of Christian architecture.

*Translate*.—Max Eastman, *Sense of Humor*, 30.

A joke is not a thing to be...translated about like an old trunk, from one nation, race, tribe, family, generation, or language, into another.

*Umbrage*.—Stephen Phillips, *Ulysses* 2.1.

...These warning cypress trees,  
This conscious umbrage cowering to the ground....

—Byron, *Don Juan* 3.27.

...perceived between  
The umbrage of the wood...  
The moving figures...of arms.

*Vade*.—John Payne, in a translation of Villon's *Ballade, Old-Time Ladies*, in *Wells, Satire Anthology*, page 11.

Where did the learn'd Héloïsa vade...?

*Vinous*.—Byron, *Don Juan* 3.42.

The vinous Greek to whom he had addressed  
His question...filled up a glass of wine.

*What* (=Why, Latin *Quid*).—Chaucer, *Canterbury Tales*, Prologue 184.

What scholde he studie, and make hiselven wood,  
Upon a book in cloister alwey to poure...?

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## REVIEWS

Das Relief bei den Griechen. By Gerhart Rodenwaldt. Berlin: Schoetz and Parrhysius (1923). Pp. 110. Plates 124.

Dr. Gerhart Rodenwaldt's book, *Das Relief bei den Griechen*, is one of a very fine series of handbooks in art and archaeology which are being published, for the benefit of the College student and the general reader, by Messrs. Schoetz and Parrhysius of Berlin. The volumes lack notes and the other appurtenances of scholarly productions, but are well-composed, authoritative, and finely-illustrated. The scope of the present work is readily seen in its table of contents:

I. Stele. Allgemeines (9-24); II. Metope (25-36); III. Fries (37-44); IV. Giebel (45-51); V. Dreifigurenreliefs (52-59); VI. Attische Grabreliefs (60-67); VII. Weihreliefs (68-76); VIII. Verschiedenes (77-87); IX. Pergamon (88-95); X. Reliefbilder (96-103); Verzeichnis der Abbildungen (104-110).

The quality of the various reproductions shown in illustration of the text is somewhat uneven. There are, to be sure, no bad photographs in the book, but in some instances it is clear that the photographer had not possessed the patience to await the exact moment when the light strikes the marble with the proper intensity and from the right angle to enable him to secure a perfectly satisfactory result. In reproductions of the grave-stelae, it is often possible to recognize at a glance the fine work of Alinari, who possesses an unusual genius for gaining the most subtle effects which light and shade may produce. His pictures seem always to bring out clearly the third dimension of the relief.

Of the illustrations, about a hundred are of well known works of art; the remaining two dozen or thereabouts are probably familiar only to the specialist. The terms "Relief" and "Griechen" in the title of the book are not strictly adhered to, as we find a sprinkling of Egyptian and oriental reliefs and one modern, while the author has seen fit to include also a number of pedimental groups, as well as individual statues, in the round. Pictures of the Parthenon, the Hephaestum, and the Temple of Athena Nike are likewise shown.

The various departments of relief-sculpture, to each of which a chapter is devoted, are each well illustrated, and in general a good balance is maintained between them. It might be suggested, however, that the book would be improved by the omission of some of the numerous photographs of the sculptural features of such well known works as the Parthenon and the Great Altar of Pergamum, and the substitution of a fuller treatment of the inadequately represented Neo-Attic relief.

Plate I shows the fine sixth-century stele in the Metropolitan Museum, New York City, and Plate II the female head belonging to it which is still at Berlin, but which, we hope, may some day be restored to its proper place on the monument. The only other illustrations of works of art in America to appear are those of the Boston Throne (100, 101). In his discussion of the latter's counterpart in Italy, Dr. Roden-

waldt adheres to the traditional interpretation of the main scene (77-79, and Plates 98, 99), and fails to mention the conclusion that has lately been reached with regard to it, presumably independently, by Messrs. Casson and Svoronos and Miss Goldman.

The photograph on Plate 26 has unfortunately been reversed, and the figures thus face in the direction opposite to that given them by the artist. It is possible, the reviewer thinks, that the relief in the National Museum at Athens (85), which the author calls merely a hunting-scene from mythology, may represent the death of Otus and Ephialtes, with a slight alteration of the details given by Apollodorus and Hyginus. In place of Furtwängler's restoration of the Western pedimental group of the temple at Aegina (59), the more convincing arrangement of Schrader might well have been shown. One is glad to see excellent reproductions of four scenes from the Themistoclean reliefs at Athens (94-97), but representations of the sides, which show the warrior mounting (or dismounting from) the chariot, are, for some reason, lacking.

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Athens: Its History and Coinage before the Persian Invasion. By C. T. Seltman. Cambridge University Press (1924). Pp. xx + 228. Plates 24. Figures 75.

The words *Historiae decus est, et quasi anima, ut cum eventis causae copulenter*, quoted from Francis Bacon's *De Augmentis Scientiarum* and placed over against the title-page of Mr. Seltman's book on Athens, *Its History and Coinage Before the Persian Invasion*, admirably express the purpose and spirit of the work, which possesses an unusual degree of value, alike for the historian and the numismatist. For the early years of Athenian history, Mr. Seltman has performed somewhat the same sort of service that Dr. Joseph Vogt has for the Alexandria of the Imperial Age in his well known book, *Die Alexandrinischen Münzen*. But Mr. Seltman has carried his effort considerably further.

The work of Mr. Seltman furnishes a model example of the modern tendency towards bringing the muses into harmony, i. e. of uniting the findings of various branches of archaeology—numismatics, ceramics, sculpture—, correlating these one to another, and applying the resulting inferences to historical studies. A very few years ago, one would not have been apt to find, in a numismatical treatise, a single reference to so recondite a monograph as Professor Chase's *Shield-devices of the Greeks*, but we find Mr. Seltman citing it repeatedly in the earlier part of the book under review. Still less should we have expected to find published herein a recently discovered piece of sculpture. Although the reader may very likely find it quite impossible to accept the author's interpretation of a certain scene which he reproduces from one of the famous Themistoclean reliefs, the degree of interest which his suggestion arouses in the mind is none the less keen.



The close study which is being undertaken, by Mr. Seltman and others in England and by Mr. Newell in America, of coin-dies and other minutiae concerned therewith, is bringing about results in the field of numismatics which may perhaps be regarded as commensurate with the achievements of Professor Beazley and his followers in their investigations in Athenian vase-painting.

In his arrangement of the long series of Attic 'Owls', Mr. Seltman has met with better success than did Svoronos (*Les Monnaies d'Athènes*, 1923), who relied too much on points of style alone. In some instances Mr. Seltman has been able happily to restore to their true home at Athens certain small and puzzling series of coins that had hitherto played the part of foundlings. A very interesting illustration of this appears in the early series of didrachms of Pheidonian weight, bearing on the obverse an amphora and on the reverse an incuse of 'mill-sail' pattern. They had been conjecturally attributed to Carthaea, in the island of Ceos, or to Andros. In his discussion of the matter (7-9), Mr. Seltman shrewdly calls attention to the form of the amphora, which is seen to be of the so-called 'Tyrrhenian' type. He also compares the style of the incuse pattern and even the dimensions of the die-punches with those seen on undoubted Athenian coins of Pheidonian weight; and he finds ample justification for accepting the series as Attic. He would assign it to the closing years of the seventh and the early years of the sixth centuries. It is true that his conclusions both here and in several other places have not been accepted by all, or perhaps even a majority, of numismatists. But his reasoning is, withal, remarkably cogent, and gains much weight from the fact that his investigations are so extended as to include the practical points of the coin-making industry, and to examine closely the "tools of the trade". It is illuminating to find headings of this sort:

#### Group D

Didrachm punch-dies	16	Coins	27
" anvil-dies	16	No. of didrachms recorded	60

The contents of the volume are as follows:

Bibliography (XIV-XVI); Introduction (XVII-XIX); I. The Pre-historic Age (1-5); II. The Pre-Solonian Coinage (6-15); III. The Solonian Reforms (16-22); IV. The Eupatrid Coinage (23-32); V. The Eupatrid Coinage (continued) (33-38); VI. The Eupatridae and Peisistratus (39-44); VII. The Eupatrid Coalition (45-52); VIII. Peisistratus in Exile (54-60); IX. Peisistratus Supreme (61-70); X. Hippias (71-78); XI. The Eupatrid Exiles in Phocis (79-84); XII. Isagoras (85-91); XIII. The Cleisthenic Democracy (92-101); XIV. Marathon and After (102-109); XV. Talents, Drachmae and Obols (112-127); XVI. Mines and Trade (128-135); XVII. The Chersonese (136-145); Appendix (146-148); Catalogue (151-221); Index (222-228).

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*Elementa Prima*. Revised Edition. By Luther Denny Whittemore, Assisted by Laura L. Ewing. Philadelphia: The John C. Winston Company (1925). Pp. xix + 554.

*Elementa Prima*, an attractive book, which is a revision, with much new material, of the first edition, published in 1920, represents a genuine and whole-hearted attempt to make available for Latin students the conclusions of modern educational psychology. The lines of Horace (*Sermones* 1.1.24-26) from which the title is taken,

quamquam ridentem dicere verum  
quid vetat, ut pueris olim dant crustula blandi  
doctores, elementa velint ut discere prima, . . .

suggest the "sound principle of pedagogy" (Preface, iii), that "the student's interest should be enlisted as an incentive. . . ." This principle dominates the book. Definitely planned, in accordance with the recommendations of the Report of the Classical Investigation for a beginners' course of three semesters, it consists of seventy chapters of varying length. The first chapter (1-2) is a brief, but clear and interesting, introduction to the study of Latin; the last two chapters are entirely devoted to selections from Ritchie's *Fabulae Faciles* (the Perseus and Ulysses stories: 417-421, 422-435). The intervening chapters, after the second (3-9), which deals mainly with pronunciation, follow the same general plan. At the beginning of each chapter explanations of grammatical forms are given; then follows a reading exercise consisting of easy Latin sentences more or less closely connected in thought; then come a Colloquium—Latin questions, based on the preceding reading exercise, to be answered in Latin—a short story, with a Colloquium based on it, paradigms, rules of syntax, with occasional explanatory comments, an exercise for practice (often a "completion-exercise"), Latin writing, vocabulary (without meanings), suggestions for the study of English derivatives, and finally a written review. Often there are several reading exercises, or short stories, in one chapter, with Colloquia based on each, and occasional dialogues and letters give variety. Beginning with Chapter XIV, stories of the legendary kings of Rome, taken with some adaptations from the *Viri Romae* of Lhomond, are used at intervals, and are made the basis of the exercises in reading, writing, and conversation. In every chapter there is an abundance of reading material, interesting, varied in character, and not too difficult. Besides Livy's history, Ovid, Horace, and Vergil are laid under contribution, as well as Caesar and even Cicero. Indeed, the motto of this book might be said to be *lesen, viel lesen, sehr viel lesen*. Yet writing and speaking are not neglected.

It will be seen that, as was to be expected from a manual which avowedly aims at a thoroughgoing acceptance of the recommendations of the American Classical League's Commission, this book marks a radical departure from conventional methods. Familiar remarks such as that "no words or constructions are introduced in the reading matter that have not been

clearly explained before", or that "all the syntax is presented from the English point of view" will be missed. Instead, the reading-matter becomes the medium for presenting new words, forms, and constructions, not as isolated phenomena, but in association; and the unwary beginner is beguiled by the very interest and simplicity of the Latin into learning all three—syntax, inflections, and vocabulary—before he knows it. A particularly happy illustration of the method is afforded in Chapter XXXV (204–208: on the Perfect Active Infinitive), where the student glides almost imperceptibly into indirect discourse through a dialogue, *Pater et Filius*, in which the son retails to his father two interesting stories which his teacher had told him that day. So this essential construction, which has been quite unnecessarily a bugbear to successive generations of Latin students, is made to seem, as it should, simple and natural.

Since the element of interest is so strongly stressed, it should perhaps be said that interest is not secured at the expense of thoroughness. Grammar is taught systematically, and the abundant and varied practice in using the language should make real assimilation possible. The beginner is not hurried to new words and forms before he has had time to make his own what he has already learned. Besides the brief reviews at the end of each chapter, eight chapters are given over to review, with, however, new reading-matter and Colloquia. On account of the unusually large vocabulary (the size is due to the amount and variety of content of the reading-matter), an original plan is adopted for insuring the acquisition of a working vocabulary. New words are listed at the end of each chapter in three groups, arranged according to frequency of occurrence and usefulness for purposes of illustration, and the student is required to commit to memory only the words in the first group. The important subject of English derivatives from Latin receives full and interesting treatment in connection with the vocabularies and especially in the review lessons, without being made so prominent as to give the learner the impression that he is acquiring Latin solely as a means of learning English. Latin word-formation also is discussed more fully than in most beginners' books.

The shortcomings of the book, to the reviewer's mind, are in places here and there where the authors have not lived up to their own principles, but have lapsed into a more mechanical way of looking at Latin. Thus the statement on page 29 that "The subject is usually placed at the beginning and the verb at the end of the sentence" tends to perpetuate the all-too-common notion that the order of words in Latin is determined by arbitrary rules, instead of being a wonderfully plastic means of expression. The assertion on the same page that "the adjective generally follows the noun which it modifies" is certainly not true. Opening an Oxford text of Caesar at random the reviewer found on a single page (B. G. 2. 28–30) twenty-

eight adjectives of all kinds *before* the noun, and only five *after*. The truth is that adjectives are in their nature emphatic and tend to precede their nouns. Fortunately the text-book does not follow its own rule in this respect. On page 3 we read that "language is primarily speech..." It is not quite consistent with this that on page 50 it is said that "In regular verbs the *letters*<sup>1</sup>-*bā*... form the tense-sign of the imperfect tense of the indicative mood". The chapter on deponent verbs repeats the familiar statement, so well adapted to confound linguistic sense, that "some Latin verbs have the forms of the passive voice with the meanings of the active". It would be better if the hint in a note on page 306 that these verbs were originally reflexives had been put in first place in the chapter. The direction on page 312, "Write the conjugation of *volō* as a regular verb of the third conjugation, and of *eō* as if it were *iō*, a regular verb of the fourth conjugation. Then mark the changes which have been made to produce the forms shown in section 622" is objectionable both from a pedagogical and from a linguistic point of view.

The treatment of syntax is open to question on several points. The statement on page 21 that "The most common use of the indirect object is to denote the person to whom, or the thing to which, anything is done" is misleading. The introduction to the subjunctive on page 321 seems rather confusing, and the section on page 327 on The Translation of the Subjunctive apparently harks back to the idea that we must translate things *before*, not *after* we see what they mean. In regard to *cum*-clauses the usual attempt is made to distinguish between *cum*-temporal with the indicative and *cum*-circumstantial with the subjunctive. It is futile to try to indoctrinate beginners with this subtle distinction. The only useful thing for a beginner to acquire is that *cum*-temporal in past narrative is regularly used with the imperfect subjunctive or the pluperfect subjunctive.

Despite these and some other points to which exception might be taken, the great and positive merits of the book should commend it strongly to progressive teachers who wish to put in practice the forward-looking recommendations of the Report of the Classical Investigation. The illustrations, chiefly reproduced from photographs, are numerous and often very beautiful, and all have Latin names. Among the most charming of these are many reproductions of objects of beauty and utility from the Graeco-Roman collections of the Metropolitan Museum of Art. These aid very materially in giving an idea of ancient life, and together with the views of places in Italian and Greek lands and the literary atmosphere of the volume make the book a pleasing introduction for the young student to ancient culture.

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<sup>1</sup>The Italics are mine.